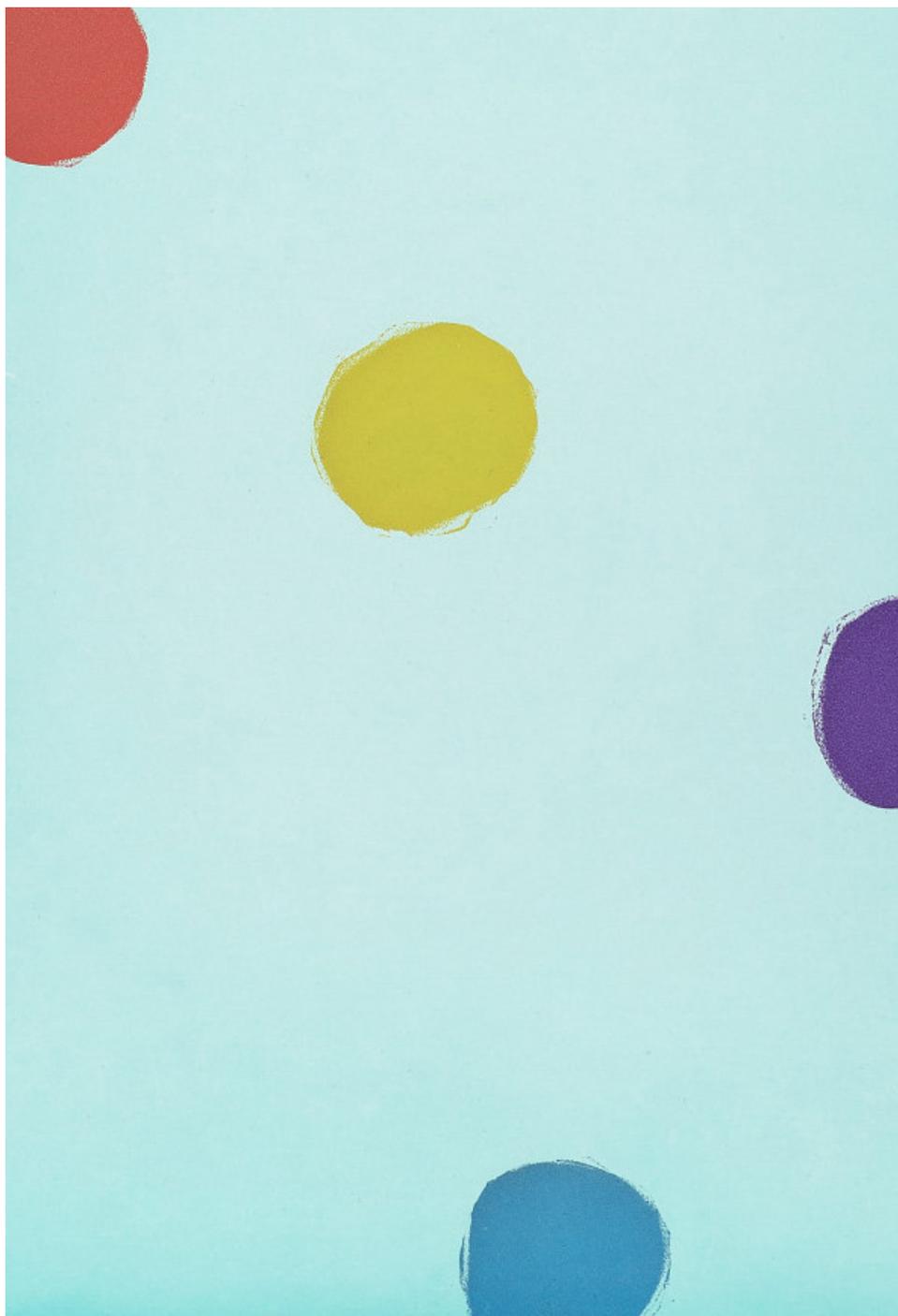




76TH SEASON OF CONCERTS

OCTOBER 1, 2017 / NATIONAL GALLERY OF ART



Program



Photo by Pete Checchia

Curtis on Tour

Maria Ioudenitch, violin

Andrea Obiso, violin

Roberto Díaz, viola

Michael Casimir, viola

Joshua Halpern, cello

Young In Na, cello

OCTOBER 1, 2017 / 3:30

WEST BUILDING, WEST GARDEN COURT

Kevin Puts (b. 1972)

Arcana

Wolfgang Amadeus Mozart (1756–1791)

Grande Sestetto Concertante

(after Sinfonia Concertante in E-flat Major, K. 364)

Allegro maestoso

Andante

Presto

Intermission

Johannes Brahms (1833–1897)

String Sextet in B-flat Major, no. 1, op. 18

Allegro ma non troppo

Andante ma moderato

Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

Program subject to change.

The Musicians

CURTIS INSTITUTE OF MUSIC

Drawing upon ninety years of artistry, the Curtis Institute of Music pairs tradition and innovation, educating exceptionally gifted young musicians as artist-citizens who engage local and global communities through music-making of the highest caliber. Each year, 175 students come to Curtis, drawn by a tuition-free, performance-inspired learning culture that is nurtured by a celebrated faculty. The school's distinctive "learn by doing" approach results in more than two hundred concerts each year in Philadelphia, as well as performances around the world through Curtis on Tour.

Known as one of the world's finest music academies, Curtis reaches global audiences through Curtis Performs, the school's dedicated HD performance video site. Online music courses and Curtis Summerfest programs offer lifelong learners other ways to listen, explore, and learn. And students hone twenty-first-century skills through social entrepreneurship programs that bring arts access and education to the community.

The extraordinary young musicians of Curtis graduate to join 4,000 alumni who have long made music history. Each season, leading orchestras, opera houses, and chamber music series around the world feature Curtis alumni. They are in the front rank of soloists, composers, and conductors and hold principal chairs in every major American orchestra. Curtis graduates are musical leaders, making a profound impact on music onstage and in their communities.

CURTIS ON TOUR

Curtis on Tour is the Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music. An embodiment of the school's "learn by doing" philosophy, it offers students professional touring experience alongside celebrated alumni and faculty. In addition to performances, musicians offer master classes, interactive programs, and community engagement activities while on tour. Curtis on Tour also facilitates solo performances of Curtis students and alumni with professional orchestras and recital series. Since the program was established in 2008, students, faculty, and alumni have performed more than two hundred concerts in Europe, Asia, and the Americas.

MARIA IOUDENITCH

Maria Ioudenitch, from Balashov, Russia, entered the Curtis Institute of Music in 2014 and studies violin with Shmuel Ashkenasi and Pamela Frank. Ioudenitch has appeared as a soloist with the Kansas City and Tupelo Symphonies; the Mississippi Symphony Orchestra; the Mariinsky Orchestra; the Prince George's Philharmonic; and the National Symphony of Uzbekistan. Her awards include first prize at the Kansas City Young Artist Competition and second prize at the Johansen International Competition for Young String Players. Ioudenitch was also invited to perform for Van Cliburn at the celebration of the 50th anniversary of his triumph at the First Tchaikovsky International Competition in Moscow, and she has been heard on NPR's *From the Top*.

Ioudenitch has attended Ravinia's Steans Music Institute and has participated in master classes with Midori, Gil Shaham, and Pinchas Zukerman, as well as master classes at the International Summer Academy at Universität Mozarteum. She began studying violin at age three and piano at age nine. Her previous teachers include Gregory Sandomirsky and Ben Sayevich.

ANDREA OBISO

Andrea Obiso, from Palermo, Italy, entered the Curtis Institute of Music in 2016 and studies violin with Aaron Rosand. Obiso made his solo debut with the Orchestra Sinfonica Siciliana at the age of twelve. Since then, he has appeared as soloist with Orchestra Sinfonica di Roma, Orchestra del Teatro Massimo Bellini di Catania, Orkest der Lage Landen, the Moscow Virtuosi Chamber Orchestra, Limburgs Symfonie Orkest, the State Youth Orchestra of Armenia, and the Central Aichi Symphony Orchestra, among several other ensembles.

Obiso appears frequently on television and radio in Italy. Among his many awards are second prize at the 2015 Aram Khachaturian International Violin Competition, the Special Prize for Virtuosity Performance at the Sixth International Tchaikovsky Competition for Young Musicians, and first prizes in another eleven competitions across Italy.

Obiso began violin lessons at age six. He holds degrees in violin performance from the Conservatorium Maastricht and Conservatorio di Musica Vincenzo Bellini, where he studied with Boris Belkin. Obiso performs on a 1741 Joseph Guarneri del Gesù violin on loan from the Yellow Angel nonprofit organization.

ROBERTO DÍAZ

A violist of international reputation, Roberto Díaz is president and CEO of the Curtis Institute of Music. As a soloist, Díaz collaborates with leading conductors of our time on stages throughout the world. He also has worked directly with important composers, most notably Krzysztof Penderecki, whose viola concerto he has performed numerous times with the composer on the podium and whose Double Concerto he premiered in the United States.

A frequent recitalist, Díaz enjoys collaborating with young musicians, bringing a fresh approach to the repertoire. He has performed with major string quartets and pianists in chamber music series and festivals worldwide and is a member of the Díaz Trio. His recordings include a Grammy-nominated disc of viola transcriptions by William Primrose for Naxos, as well as releases on the Artek, Bridge Records, Dorian, Nimbus, and New World labels.

In addition to his decade-long tenure as principal viola of the Philadelphia Orchestra, Díaz was also principal viola of the National Symphony under Mstislav Rostropovich and a member of the Boston Symphony and the Minnesota Orchestras. He is a graduate of the New England Conservatory of Music and the Curtis Institute of Music, where he continues to serve on the faculty, holding the James and Betty Matarese Chair in Viola Studies and the Nina von Maltzahn President's Chair. Díaz plays the ex-Primrose Amati viola.

MICHAEL CASIMIR

Michael Casimir, from Philadelphia, entered the Curtis Institute of Music in 2015 and studies viola with Roberto Díaz and Hsin-Yun Huang. Casimir appeared as a soloist with the Hudson Valley Philharmonic in 2014, after winning first place in the orchestra's string competition in 2013. His other solo appearances include venues in South Africa, Spain, Brazil, and Japan. Casimir has collaborated with many renowned musicians, including Shmuel Ashkenasi, Emanuel Ax, and Christoph Henkel. In 2016, he performed with Yo-Yo Ma and the Silk Road Ensemble. His other honors include second-place prizes at the Sphinx Competition in 2011 and 2015.

Casimir, who began violin lessons at the age of two, received his bachelor of music degree from the Juilliard School, where he studied with Heidi Castleman and Misha Amory. His other teachers have included Lee Snyder, Peter Slowik, and Milan Vitek. He has attended the Tanglewood Music Center, the Greenwood Music Camp, the Heifetz International Music Institute, the Perlman Music Program, and the Sejong International Music Festival.

JOSHUA HALPERN

Joshua Halpern, from Dayton, Ohio, entered the Curtis Institute of Music in 2016 and studies with Carter Brey, principal cello of the New York Philharmonic, and Peter Wiley, former cellist of the Guarneri Quartet. Halpern is the Crescendo Club Annual Fellow at Curtis. He has won top prizes at the Fischhoff National Chamber Music Association Competition, the Music Teachers National Association Senior Strings Competition, and the Shepherd School of Music Concerto Competition. He has performed as a soloist with the Miami Valley Symphony and Starling Chamber Orchestras and will appear with the Shepherd School Symphony Orchestra in the 2017–2018 season.

As a chamber musician, Halpern has collaborated with such artists as Itzhak Perlman, Jon Kimura Parker, and Richie Hawley and has worked with Gary Hoffman, Laurence Lesser, Robert McDonald, and members of the Borromeo and Emerson Quartets. He has participated in several festivals, including Music Academy of the West, the Taos School of Music, the Perlman Music Program, Ravinia's Steans Music Institute, and the New York String Orchestra Seminar.

Halpern holds a bachelor of music degree from the Shepherd School of Music at Rice University. He began cello lessons at the age of ten and has previously studied with Desmond Hoebig and Alan Rafferty.

YOUNG IN NA

Young In Na, from Seoul, Korea, entered the Curtis Institute of Music in 2013 and studies cello with Peter Wiley. All students at Curtis receive merit-based, full-tuition scholarships, and Na is the Joseph Druian Fellow. Na has performed as a soloist with the Yewon Orchestra and has been featured on the Korean Broadcasting System, as well as the European cultural channel ARTE. She has also played solo and chamber recitals in Trio Dono with the support of Kumho Asiana.

Na has participated in the Calahorra Music Festival in Spain and the Montpellier Music Festival in France. She has been a finalist or prizewinner in several competitions, including the 2012 Johansen International Competition in Washington, DC, the 2009 and 2010 Junior Tchaikovsky Competitions, and the 2009 Moscow Tchaikovsky Central Music School International String Junior Competition.

Program Notes

About his work *Arcana*, composer Kevin Puts writes:

Each night on the Hawaiian island of Maui, the immense volcano Haleakala sleeps soundly by the light of moon until around three AM when several dozen tourists create an unbroken parade of headlights along the long and winding drive to the summit. The sunrise as witnessed from here was described by Mark Twain as one of the “sublimest spectacles” of his life, and what it reveals is equally remarkable. In absolute silence above the cloud layer below, a Martian terrain of red dust and oddly placed meteoric-looking rock plays host to a number of arcane sights: the *‘ābinabina* (silversword) plant must have been even more alien to the ancient Hawaiians who presumably had nothing else silver in their lives. It lives for fifty years and only flowers once, then dies. Exotic birds such as petrels, honeycreepers, and the rare *nene* (Hawaiian goose) squawk about. At the bottom of the enormous crater, giant cinder cones rise up like something out of the old *Star Trek* episodes. But as the eye continues along to the east towards the town of Hana, the austerity of dust and hardened lava gives way to a scene of almost impossible beauty, a tumbling waterfall of clouds pouring endlessly over the crater’s rim and dissolving into thin air.

The magnificent Sinfonia Concertante in E-flat Major, K. 364, for violin, viola, and orchestra, is Mozart’s only surviving complete work of this type, which is essentially a hybrid of a symphony and a concerto. Generally scored for two or more solo instruments and orchestra, the sinfonia concertante form was particularly popular in Paris in the eighteenth century. In 1808, an unknown arranger made a transcription of Mozart’s great work for string sextet, heard on today’s program. It should be noted that Curtis on Tour performed the complete, original work here at the Gallery in January 2017. Those in the audience who were fortunate to have heard that performance may hear some subtle differences between the original and the scaled-down versions, most notably that instead of two soloists and an orchestra behind them, all six instruments play equal roles throughout the piece.

Known for its warm expansiveness, the work is set in three movements: The opening Allegro maestoso bursts with joy, yet is followed by one of Mozart’s rare, minor-key slow movements, a plaintive and lengthy Andante. The final Presto brings back the joyful spirit, with irrepressible gaiety.

Johannes Brahms completed his String Sextet in B-flat Major, no. 1, op. 18, in 1860. It is in four movements and slightly less than forty minutes in duration. The composer was still in his twenties when he wrote this work, and while it clearly bears his artistic stamp, it also betrays the strength of his early influences, including Haydn, Mozart, Beethoven, and Schubert. Early works such as these make it sometimes difficult to determine the true direction of Brahms’s musical vision except that he loved the music that had been coming out of Vienna for the past hundred years. However, it is also true that the full romantic writing of the generation directly preceding his own—that of Schumann, who discovered and promoted Brahms—is absent in Brahms’s compositions. This first sextet reveals an especially acute understanding of Schubert’s later writing. There is as much classical order in this sextet as romantic leanings. The use of a string sextet as an ensemble was comparatively new. Louis Spohr (1784–1859) provided the only notable precedent. Brahms is also partial to certain baroque conventions, such as the fugato in the Andante second movement.

The first String Sextet was written in the summertime, while Brahms was vacationing on the banks of the Elbe. Its ineluctable, Viennese strains seem to come through in spite of his pride in being a tough kid from Hamburg. The sweetness of Vienna’s indigenous sound comes through in this work, which is perhaps why it keeps reconfiguring its textures, resisting the urge to bathe in the loveliness of the city’s soundscape. That was the bizarre danger about Vienna that this sextet works with; it is a city that loves music, especially its waltzes and its famous composers. Becoming part of that scene can easily reduce a musician to an imitator, making Vienna undesirable, yet it is ironically a mecca for composers. While Wagner and Schumann broke with Vienna’s expectations, Brahms worked with them, loved the city’s paradox, and never allowed musical sleaze to get the upper hand. His music is so eventful because he did not want to be pinned onto a dance floor laden with waltzing Viennese locals. It was a strange risk to take but it resulted in wonderfully enduring music.



Mary Heilman, *Melody*, 1998, National Gallery of Art, Washington, Gift of Kathan Brown

Upcoming Events of the Seventy-Sixth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

Unless otherwise noted, all programs take place in the West Building, West Garden Court.

—
 The Canales Project, in partnership with TEDxMidAtlantic
 Sandeep Das, tabla
 Lara Downes, piano
 Kaoru Watanabe, shinobue bamboo flute
 October 8, 3:30

—
 Dalí Quartet
 With Orlando Cotto, percussion
 Music by Ricardo Lorenz, Guido López-Gavilan, and Jorge Mazón-Rico Melao
 October 15, 3:30

—
 Lina Bahn, violin, and
 Matt Haimovitz, cello
 With Artichoke Dance Company
Voices of the Ocean
 October 22, 3:30

—
 Pomerium
Flemish Musical Mastery in the Age of Bosch and Bloemaert
 Celebrating *Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam*
 October 29, 3:30

Orpheus Chamber Orchestra
 Octets by Jean Françaix
 and Franz Schubert
 November 5, 3:30

—
 The Crossing
 With members of ICE
 Music by Ted Hearne, David Lang,
 and Caroline Shaw
 November 12, 3:30

—
 Mantra Percussion
 Michael Gordon, *Timber*
 Celebrating Jackson Pollock's *Mural*
 November 19, 3:30

—
 LACE (Living Art Collective Ensemble)
 Salon-style concerts with music by
 Boccherini, Brillon, and Mozart
 Celebrating *Fragonard: The Fantasy Figures*
 November 24–25, 2:00 & 4:00
 West Building, East Garden Court

—
 New York Opera Society
The Three Lives of Rosina Almaviva
 Celebrating *Fragonard: The Fantasy Figures*
 November 26, 3:30

—
 Inna Faliks and Daniel Schlosberg
 Gustav Mahler, Symphony no. 6,
 arranged for piano, four-hands,
 by Alexander von Zemlinsky
 December 3, 3:30

—
 Caroling in the Rotunda
 December 9, 10, 16 & 17, 1:30 & 2:30

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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